

## MUSIC—THE DRAMA.

## MISS NEVADA'S DEBUT.

Miss Emma Nevada's quick and decisive triumph at the Academy of Music last night, on the occasion of her first appearance in America, is a fair cause for gratification and pride to the people of the United States. It is true that this particular sensation of pride was not altogether novel. For nearly two decades we have known American singers to bring honor to their nationality in foreign countries; but it was none the less gratifying to see so vividly and pleasantly reminded of the fact.

Long ago the poet Hallé predicted that our country would some day export its poetry and wine. The boast is rapidly nearing its fulfillment. American literature stands honored, in a score of names, besides the literature of the Old World; we have scarcely begun wine growing but already we produce nearly 30,000,000 gallons annually. This may not be enough to stimulate exportation, but it is quite enough to stimulate our poets to the product of Longworth's hills set Longfellow's muse to singing. Besides it is not the tenth part of what we shall produce in the near future. California alone has an acreage as great as France and her hillsides are as sweetly kissed by the sun. Besides, poets have made the transition from wine to song easy, and if we have not exported the nectar itself, we have sent out some of its sweetness and sparkle in the voices of our songsters. However, we do not wish to intimate that American wines have played a part in the tuning of lovely American throats; the subject comes up only because of Hallé's remark and because Miss Nevada we are reminded of the Pacific slope whence she was exported to Europe to come back now carrying the garrison of fame and challenging the pride of her countrymen and women.

Miss Nevada's is one of the youngest and freshest of a long list of honored names. When Max Maretzki was still at the head of operatic affairs in this city Miss Whiting, afterward Miss Lorin, was one of the brightest stars in his constellation. Then Clara Louise Kellogg and Minnie Hawk caused Europe to wonder. On the opera stage today Miss Alsen, Mile, Van Zandt unfortunately makes a cloud at present. Miss Valeria, and Miss Griswold hold prominent places in the hearts of the opera-goers of Paris and London. Miss Cary retired while at the zenith of her popularity and left her name inscribed in the operatic annals of Russia, England, and the United States. Mile, Litta (Miss Von Elsner), a native of Cleveland, entered on a career which was full of promise, starting from the Italian in Paris, where she achieved an unqualified success as *Lucia*, but an untimely death cut short. The singers who have kept Carl Rosa's operatic craft alive amid the storms that have filled the waste with managerial wrecks are for the most part Americans, three of them from the same State—Ohio. These are only such as have won fame on the operatic stage and the list includes only the best; it could be doubled with the names of the stars of lesser and yet respectable magnitude.

In England the names of Miss Antoinette Sterling, Miss Osgood, Miss Hope Green, and Miss Thaddeus have been associated with most of the great festivals and concerts for years.

We have not mentioned Miss Patti, though America has a large and indeed a unique claim upon her, for while in the course of her career the most brilliant vocalists of the present time Europe contributed the voice and America the culture, a reversal of the rule, which would invite comment if there were time and space for it. Miss Nevada made her debut on the twenty-fifth anniversary of Miss Patti's first appearance in opera, and that fact adds to the brilliancy of her success.

Miss Nevada chose "La Sonambula" in which to make her debut. We have no quarrel with the choice. It is perhaps the best adapted of any opera in her list in which to exhibit her peculiar gifts and is the one in which she has won her greatest triumphs. Four years ago last spring she began her operatic career with it in London, and a year later she sang it twenty times in succession at La Scala, in Milan, and established her Italian reputation. It affords ample opportunity to exhibit the art of vocalization in all its phases, and we are dealing with a vocalist as distinguished from a dramatic singer. Besides with all its fine sentimentalities it is the freshest and liveliest of Bellini's songs. To meet its exacting requirements, not necessary, and Miss Nevada's voice is not large. To give its music with the full beauty conceivable requires, however, a voice of extended register, of extreme flexibility and purity and of sympathetic quality. These requisites Miss Nevada certainly has, and she has allied with them a poetic conception of the part, a clear artistic intelligence which enables her to carry her safely over any difficulty. Her delivery of droll pasticcios is marvelously limpid and pure. The flow seems so natural and easy that the impression of a dazzling performance is never present, no matter how the technical accomplishments in singing are great. In the case of Miss Nevada, except to a severe taste, in the peculiarities referred to, which are most pardonable of course in an opera of this type. We are glad to welcome her.

The curtain at the Academy of Music rose last evening at 8 o'clock upon the first act of "La Sonambula," in which a young American artist for the first time appeared before an New York audience. A quarter of a century ago to an hour, in the old Academy of Music on the same spot of ground, another young débutante, who might fairly have been called an American also, though she was actually born in Spain, appeared in "Lucia." So young was she that most girls of her age had several years of school still to look forward to; but upon that night Adelina Patti stepped without apparent effort into the highest rank of the greatest dramatic artists. It was evident, from the very first moment of her entrance, that she was a born soprano, and that her singing was to be a joy to every ear. Sarah Bernhardt is coming back, and so too, Mrs. Langtry. Modjeska will not be long absent, and we are to expect the advent of Mr. Arthur Nikisch, and the young developed a dramatic career which would have secured her. It is not been so perfectly natural.

Her voice, as we have said, is small, almost a paster voice, but it has nevertheless a penetrative quality which使 it seems to be emitted. It has sweetness, too, and there seems hardly a limit to its capacity. Her delivery of droll pasticcios is marvelously limpid and pure. The flow seems so natural and easy

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Now that we have exceeded the warmth of the reception that was accorded to the fair singer, throughout the opera her efforts were cordially applauded, and after the curtain fell she was received with a round of applause until she was compelled to repeat the air. The keen attention which the audience paid to her singing will have been offered, as the course of many of the newer artistes' friends were in the audience. Those who were there out of curiosity simply were greatly pleased, and justly so. The flowers which the singer herself brought to the curtain were displayed itself.

Miss Nevada sang "Home, Sweet Home," after she had been called before the curtain half a dozen times at the close of the first act, and the half better than half hour, showed what degree of sympathy was in her voice.

## DER FREISCHÜTZ.

A fairly large audience were present last night at the Metropolitan Opera House, when Weber's "Der Freischütz" was performed. The enthusiasm of those present was unbounded, for it was evident that a large proportion of the audience were those to whom the famous song on that stage was their mother tongue, and in a German the notes of "Die Freunde" are familiar as household words. Friends and familiars are thus to an German speaker artists and thus it was not strange that last night's performance was marked by a warmth and fervor on the part of the singers propitious to their familiarity with the score.

It is not going far to say that this peculiarly German opera instant with the romantic undercurrent of the National life has never before been sung in this city as it was last night. Not even the less important parts were spared, which the leading voices were in the heat of hand. "Die Faust," Maria, which completed the inevitable impression she made upon her first appearance. Herren Anton Seidl and Joseph Knebel sang well, the former with a decided basso profundo, while the latter, with a voice of rare power, was so delicate in quality, so simply delicious in tone, that the most fastidious could find no flaw, and the most experienced could remember no superior. Why, we may ask, was not the audience more unanimous? Kraus was warmly received with a hearty and unanimous ovation, and the stage setting, particularly in the third act, was above the average, and the stage management peculiarly perfect.

## LAST NIGHT'S EVENTS.

Last night was a busy one in the local theatres. Mr. Saville Clark's musical play of "An Adams' Eden" was produced at the Comedy Theatre. A new piece, "Notice to Quit," was presented at the Third Avenue Theatre. A revival of "Called Back" was effected at the Grand Opera House, with Mr. Mantell in the leading part. "The Silver King" came back to us, at the People's Theatre. Mr. John A. Stevens appeared at the Park Theatre, in "Passion's Slave." A musical farce, entitled "The Man in the Moon," was presented at the Thalia Theatre. Mr. Irving and Miss Terry acted to a crowded house, at the Star Theatre, in "Twelfth Night." The pantomime of "Fantasma" entered on the third week of its prosperous career, at the Fifth Avenue Theatre. Miss Fanny Davenport, at the Fourteenth Street Theatre, pleased a large audience, as "Fedora." Mr. Buckley's "Constance" was repeated, at Wallack's. "The Private Secretary" amused a numerous company, at the Madison Square Theatre. A number of new wax figures were displayed, at the Eden Museum. "Lords and Commons" received its last representation, at Daly's

Theatre. Mr. Dixey entered on his thirteenth week, at the Bijou Opera House, as Adonis. "Nell Gwynne" was sung at the Casino. "Duprez and Son" was repeated at the Union Square. Mr. James O'Neill acted "Monte Cristo," at Niblo's Garden. "Der Freischütz" was presented at the Metropolitan Opera House. Miss Nevada appeared, at the Academy of Music, in "La Sonambula." The usual exhibition occurred at the American Institute. In Boston, Edwin Booth, at the Museum, appeared in "Othello." Mr. Jefferson began an engagement in Baltimore.

## DRAMATIC NOTES.

"A Wolf in Sheep's Clothing" and "A Bachelor of Arts" will constitute the bill at Wallack's on Wednesday evening, when Mr. Lester Wallack makes his reappearance. Mr. Buchanan's drama of "Constance" will receive its last representation to-night.

The pantomime of "Fantasma" has met with much success at the Fifth Avenue Theatre, and it will be kept on that stage for two weeks more. An afternoon performance is to be given on Thanksgiving Day. This entertainment is especially designed for children.

Mr. John A. Stevens appeared at the Park Theatre last night in "Passion's Slave," which is a drama composed by him, which illustrates, with stentorian force, the great truth contained in those household words by Dr. Tennyson, quoted in the play bill—

"Truth crushed to earth will rise."

Extensive ventilating machinery is to be put into the Union Square Theatre, where Mr. Casarau's version of D'Emery's "Duprez and Son" is now current, offering good opportunities for many of the favorites of Mr. Collier's company.

An attractive incident of to-night will be the production of a new play at Daly's Theatre entitled "Love on a Wolf's Clothing" and "A Bachelor of Arts." The cast has already been given to the public, and the curtain is to go up on Thanksgiving Day. This entertainment is especially designed for children.

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